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In the same article, Stevenson explains the shadow on the steps at the left, as being cast by a group of the Virgin and Child outside of the picture, but with his explanation I cannot agree. To my mind it is more likely to be intended as the shadow from the flying figures of Christ and the child angels. In any case, the shadow is demanded by the composition and serves to break the long lines of the steps and to render less prominent the allegorical lion. The canvas is considered by Mr. Langton Douglas to be the preliminary study for the picture of the Doge Mocenigo in Prayer in the Collegio in the Ducal Palace at Venice, although it differs from that work in many important particulars. It is undoubtedly a preparatory study for another work, as the general freedom of handling and the changes which have been made in the design show. It is evident that another figure to the left of the Doge has been painted out, and that the sitting figure playing the lute at the left has been sketched in over an obliteration. Withal the work is complete and these evidences of the labor of composition serve to bring the beholder closer to the artist and to give to the work a quality of intimacy that one gets so frequently from a great master's drawings.

In this picture and the Mars and Venus, by Veronese, shown last month, the Museum has acquired two excellent examples of the best of Venetian art at its prime.

B. B.

REARRANGEMENT OF THE JARVES COLLECTION OF GLASS

THERE has recently been installed in Addition F a collection of early European glassware. This is not a new acquisition but is the larger part of the James Jackson Jarves Collection, presented to the Museum in 1881, which for some time past has been withdrawn from exhibition pending its present rearrangement. Unfortunately, the character of the walls of the stairway against which the display-cases are placed

provides an insufficient space, even now, for its exhibition as a whole. Notwithstanding this, however, a chronological sequence of arrangement has been attempted, an arrangement which will necessitate a change of material from time to time. At present, Italian glassware alone is shown, embracing material ranging in date from about 1500 to the early years of the eighteenth century.

In ascending the stairs, one is first struck by the soft glitter of the clear *crystallo* wares and the jewel-like tones of the colored glasses displayed in the first case. Here are the earlier types, the goblets, bowls, ewers, and dishes decorated with floral, figured, and armorial designs in gold and enamels dating from the opening years of the sixteenth century. Exquisite examples of *crystallo* are the dainty wine glasses, often with colored handles, on baluster or bulbous stems, and the graceful *tazza*-shaped or covered dishes of *enfumé* or crystal-clear glass.

In the cases beyond are many forms typical of seventeenth-century glass, notably long, funnel-shaped or fluted brimmed wine glasses, still preserving the extreme delicacy and refinement of the earlier baluster or bulbous stems, and splashed and festooned glasses, the former in varied colors, the latter in an opaque white glass both classes survivals of a Roman or Egyptian prototype.

The schmelz or marble glasses, the aventurine—a discovery of the Miotti factory, and the girasole or opalized glass are new. In the two upper cases are the wares of the Briati factory of the early eighteenth century, in most cases preserving earlier forms of colors, together with reproductions of murrhine, marbleized, and other forms of mosaic and variegated glasses after the ancient glass work of Alexandria, manufactured by the Murano Company about the last quarter of the nineteenth century. It is intended to place specimens having colored bodies on shelves which will soon be built inside the first two windows, so that the dull but glowing ruby, emerald, sapphire, and amethyst tones, so dear to the glass worker of old, may be seen to advantage.

G. C. P.